BALLET TODAY
SEPTEMBER 1952

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MEET ALEXANDER GRANT on page 10
READ SYLVIA - 1876, 1911, 1952 on page 4

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This fascinating old print is of a scene from the first performance of "Sylvia," given in Paris in 1876.

BALLELOG

NOW we are all looking forward to the first performance by the Sadler's Wells Ballet of Delibes *Sylvia* on September 3 at Covent Garden. It cannot help but be a great event in several ways—because it is both the Sadler's Wells and Frederick Ashton's first full-length ballet since *Cinderella,* because it uses Delibes' complete score of very lovely—and now very well-known—ballet music because it has an exciting and active mythological story, as our contributor Terpsichore tells on page 4 and, because lastly, dancing the leading role of Sylvia are three of our great ballerinas, Margot Fonteyn, Violetta Elvin and Beryl Grey.

We talked to Miss Fonteyn recently about her feelings on the new ballet. She wisely declined to give any opinions about the new choreography or how rehearsals were "going," but told us that she was delighted with Delibes' music. "He was a wonderful composer for ballet. His music is full of life and it is perfect ballet music," she said. Miss Fonteyn also told us that the role of Sylvia is a very satisfying one. "She is hardly off the stage for a moment throughout the ballet and it is a very sympathetic part because it covers a wide range of emotions."

One interesting point Miss Fonteyn did tell us about Frederick Ashton's choreography. He has not, she said, completely modernised *Sylvia,* but has just taken it and recreated it in what he feels is the right way.

What does she think of the ballet as a whole? "I would not attempt to comment now" she said "we haven't even had dress rehearsals yet and, even if we had, there is a world of difference between 500 dress rehearsals and the actual performance. No rehearsal is as good as the first performance and, of course, even *that* is not the final impression—it may be a long time and many performances before *Sylvia* is completely 'finished'." That is an important thing for audiences to bear in mind and we heartily agreed with Miss Fonteyn when she added that she feels it is a great pity that all new ballets, like many new plays, cannot have a season in the Provinces before coming to London, so that they can be tidied up before they reach their most important showing. As it is, many ballets have to do their tidying up before a very critical London audience who will often judge them finally and absolutely on the first night's performance, so that their subsequent popularity stands or falls only by that one night.

★ ★ ★

Congratulations to Sonia Arova whose engagement to represent British ballet in Japan on a two months tour we announce on page 16. Miss Arova told us how thrilled she is to have the honour of representing British ballet—"and how thrilled I am to be a British ballet dancer" she added. She has recently become a British subject.

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Sylvia . . . 1876

FREDERICK ASHTON's second full-length ballet *Sylvia,* is, as already announced, to be presented at Covent Garden on Sept. 3. He is using the well-known music which Delibes wrote for the Paris Opéra production in 1876. The story lends itself admirably to balletic interpretation. Here is a composite account of the first production of this ballet, which is based on various critical articles drawn from contemporary newspapers, the libretto and the choreographic notes printed in the piano score.

This interesting engraving is part of a page from the supplement to the "Illustrated Sporting and Dramatic News" of July 1, 1876, showing scenes from "the new Parisian ballet 'Sylvia'."

After a short orchestral prelude, the curtain rose to reveal one of those Elysian landscapes imagined by the painter Corot: a sacred wood by moonlight ; to the left, a small marble hemicycle, a statue of Amour in the centre. To the right, a stream, overhung with branches ; some rocks nearby, and myrtle and laurel bushes. Straight away some fauns and satyrs came from the bushes, but soon hid themselves again in order to surprise the dryads, who played with each other after their moonlight bathe. The goat-footed creatures set about catching the nymphs, quite certainly with no good intent, but they always escaped. Finally they were caught in garlands of flowers. Hearing mortal footsteps, they hid themselves.

It was Aminta, the shepherd, who walked slowly, stopping frequently to catch the slightest sound. He threw down his crook, and recalled that it was on just such a night, in the very same spot, that he had seen that beautiful creature, possibly one of Diana's nymphs ; alas, what hopes had he . . . ? It would be enough to see her again. He knelt to the God of Love and asked that one favour. At the sound of a distant horn he hid himself behind the statue.

Diana's nymphs entered ; it goes without saying that one noticed at once that the beautiful Sylvia was there among her companions, carrying an ivory horn. The nymphs expressed the pleasures of the chase in their ensuing dance. Each time they passed the statue they looked at it in defiance. Tired, some nymphs lay on the grass ; others went to bathe in the stream. Sylvia used the creepers, which grew from tree to tree, as a swing, her feet skimming the surface of the water.

Orion, the black huntsman, the terror of the forests, who also loved Sylvia, watched this scene from behind the rocks. Suddenly a nymph noticed Aminta's crook ; Sylvia and her companions were furious that they had been watched while bathing ; but it was a most chaste bathing scene, since they removed only their quivers! Two nymphs found Aminta, and took him to Sylvia. We should remember the fate of Actaeon, who, for the same crime, was turned into a stag and torn to pieces by his hounds. But Sylvia was more just. She decided to shoot an arrow at Amour, who was to blame. Aminta intercepted the blasphemous arrow, and died sending a last kiss to Sylvia. Amour was so angry at Sylvia's lack of emotion that he raised his bow and shot an arrow at her. She pretended not to be wounded, and put the golden arrow in her quiver.

By daybreak the nymphs had disappeared from the glade. Their place was taken by harvesters and shepherds, who bore full baskets. As they passed the statue they paid homage to the god. Orion reappeared ; he was sad, because he loved Sylvia. He vowed to punish Aminta ; then he suddenly saw him lying there, dead, and rejoiced. As Sylvia entered, Orion hid himself. Some irresistible force had drawn her to Aminta ; she drew the golden arrow from her quiver and put it to her lips. Orion tried to capture Sylvia. She made her escape once, but the second time he caught her, in a golden net. (How indelicate, to catch a woman as one would a fish supper!) A young shepherd, who had lagged behind his fellows, witnessed this, gave the alarm, and several of them rushed off in pursuit.

The shepherds were sure Orion had

We are indebted to Mr. W. B. Morris for very kindly lending us all the illustrations to this article and also the old print of "Sylvia" on page 3.

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by
TERPSICHORE

caused Aminta's death, and asked an old man, who happened to be a magician, to help them revive Aminta. He whispered some magic words, plucked a rose from the columns surrounding the statue and put it to the shepherd's lips. Slowly Aminta came back to life, only to realise how miserable life was. The old man told him to go and rescue Sylvia ; before going, Aminta offered a last prayer to the statue. Then the magician revealed himself as the god in disguise. Dazzling sunlight bathed the scene as the harvesters knelt in front of the statue, and the curtain fell.

An entr'acte preceded the second act, which opened with a scene in Orion's cave, hewn in the rocks. Light entered through the narrow opening on the left and through slits in the roof. Rocks were used as table and seats. Orion entered, carrying Sylvia, who had fainted. He placed her carefully on a moss-covered rock, and hung her quiver and bow on the wall. When she came round Sylvia tried to escape, so Orion rolled a rock over the entrance. He tried to make friends by offering food to her, but at first she refused. Then, with a plan in mind, she agreed. Delighted, Orion clapped his hands three times to summon his two Ethiopian slaves. But they were white! To what can we attribute this ethnographic error ? Could it not be that the two slaves, Mlles. Mollnar and Gillert, two pretty girls, refused at any price to daub themselves with liquorice juice ?

Orion, being uncivilised, knew nothing about wine. Sylvia taught the slaves to press the grapes between two stones, and she told Orion to drink the juice ; the slaves, too, drank it. He became more and more tender, so in order to gain time Sylvia told him about Bacchus, and how much he liked dancing. Sylvia imitated the langorous dance of the Bacchantes, and was joined by the drunken slaves, who accompanied her with their tambourines. Trying once more to catch the nymph, Orion fell over in his drunkenness, and lay sleeping on the floor. The slaves fell down, and slept on their instruments. One remembers Judith when in a similar situation! But Sylvia prayed to Amour. He answered her call, and pointed to a ray of light which suddenly penetrated the grotto. As she was caught up in the sunbeam, the grotto, with its sleeping inhabitants, disappeared into the earth. At least, that is how it was described in the programme, certainly more picturesque than what was actually seen at the performance. But no doubt the difficulties of this almost impossibly difficult scene will eventually be overcome.

It was sunset when Sylvia regained her freedom. Amour pointed Aminta out to her, on another rock. But before she could join him she heard the sound of the hunting horn.

There were only a few bars of musical introduction to the third act, which took place on a sea-shore shaded by a gigantic oak tree. At the back to the left, was a temple dedicated to Diana. It was the grape harvest festival, and a statue of Bacchus was carried in procession by the villagers. The villagers danced on their inflated leather bottles, trying to balance on them. If they fell off everyone was very pleased. Then there was a mime scene representing Thalia and Terpsichore and their followers.

Aminta, who had returned, refused to be comforted. A barcarolle heralded the arrival of a pirate ship. Aminta was quite unmoved by the dances of the veiled slaves. By all, that is, except one, who had been told by her master to be as seductive as possible in her pizzicato dance. He followed her, and the master, Amour in disguise, unveiled the slave ; Sylvia held out her arms to Aminta, who fell at her feet. Sylvia danced another variation, in waltz time, which was followed by an ensemble dance, at the end of which Sylvia joined in.

When Orion came on the scene again everyone ran away ; Sylvia tried to drag Aminta towards Diana's temple, but the shepherd rushed to fight the huntsman. The nymph called on Diana for help, and was snatched into the temple. Orion rushed after her, knocking violently on the doors three times with his axe. The sky darkened, thunder rolled, and Diana appeared on the threshold, Sylvia beside her. Enraged, the Goddess drew her bow, and Orion fell dead, and disappeared into the ground. Diana then turned to Sylvia, who put all the blame on Amour. Aminta protested, and said it was *his* fault, whereupon the pirate stepped forward, and told Diana to look where the clouds had been a moment before. There was a magic lantern picture of the sleeping Endymion being visited by Diana, looking just like an electric sign at one of the stores! Diana asked the pirate how he knew these secrets of the gods ; he let his robes fall, and there stood Amour. Diana forgave everyone ; the lovers were united, and the interior of Diana's temple was seen as the clouds disap-

(*Continued on page* 8)

In 1911 a shortened version of "Sylvia" was presented at the Empire Theatre, London. Our picture shows Sylvia (Miss Lydia Kyasht, centre) confessing that the devotion of Amyntas' (Miss C. Mosetti, left) has won her heart and begging Eros (Miss Unity More, right) to restore him to life and give her peace of mind.

By Pamela Fletcher

FESTIVAL BALLET IS A REAL TONIC

FESTIVAL Ballet is back in London —and this time at the Festival Hall. It is a welcome return. This well-trained, active and entertaining "young" Company is already making a great contribution to British ballet, despite the fact that it is only just over two years since it was formed. Festival Ballet at its best is a real tonic, each production is planned specifically for enjoyment rather than education, for "theatre" rather than "art for art's sake." On the whole it keeps to the classics, but one or two of its more modern productions, *Symphonic Impressions* for example, improve on acquaintance. We shall look forward to the Company's newest creation, *Symphony for Fun*, scheduled for presentation on September 1 and also to the visit of Yvette Chauviré as guest artiste which will have taken place by the time this issue is published.

The stage which has been built on the Festival Hall platform especially for the ballet season is certainly a masterpiece of ingenuity to overcome a great disadvantage, though the projected settings were not a success and appeared to have been discontinued after the first two or three performances. Nevertheless, the stage is obviously far too shallow for action dancing and great praise is due to all the dancers for the way they cope with this difficulty.

July 31. *Swan Lake,* Act I, *Vision of Marguerite, Don Quixote* (Grand Pas de Deux), *The Black Swan* (Grand Pas de Deux from *Swan Lake,* Act II), *Prince Igor.*

In the May issue of BALLET TODAY I praised the outstanding performance of a young man who was fairly new to British balletgoers. Now, four months later, there is no doubt that Oleg Briansky is one of the finest male dancers in this country today. On the first night of the Festival Ballet's season he danced the terrifying Mephisto in *Vision of Marguerite* and then, with a complete change of mood, partnered Sonia Arova in the *Don Quixote* pas de deux. In the second item this fine artist seemed to have changed his whole personality, so complete and convincing was the metamorphosis. It is not just the high standard of his dancing, the virility of his style or the height and ease of his elevations. This artist is an actor as well as a dancer, his heart is in every portrayal and his fine physique and pleasing appearance complete a satisfying picture.

In a rather "sticky" *Swan Lake,* Act I, so far as the production was concerned, Anton Dolin was, once again the perfect partner to Nathalie Leslie's Odette. This dancer's somewhat unusual portrayal of the classic role was of high technical standard, as is all her dancing, but one or two of her movements I found difficult to reconcile with that most graceful of sea-birds, the swan. The corps de ballet, much improved since their last London season, though hampered by the shape of the stage, were convincing and dainty.

John Gilpin and Belinda Wright ably supported Briansky in *Vision of Marguerite,* but I still feel that this slight ballet is not worthy of the artists in it.

Sonia Arova continues to prove herself a talented artiste full of character and distinction. In the *Don Quixote* pas de deux the standard of her performance matched that of Briansky—a delightful and spirited partnership.

The Black Swan pas de deux is a perfect vehicle for the technical brilliance of both Nathalie Leslie and John Gilpin and this was a particularly polished performance.

Lastly came *Prince Igor*—a complete contrast to the other items on the programme and certainly one of the best performances of this ballet that I have yet seen, in which Vassilie Trunoff was his usual vigorous self and Daphne Dale, Anita Landa and the corps de ballet were fascinating and colourful.

(Photo: Derek Allen)

Anita Landa shares the honours as the fiancée in Festival Ballet's production of Massine's "Le Beau Danube."

August 5. *Casse-Noisette* (full version), *Le Beau Danube.*

I am afraid I found this performance of Tchaikovsky's Nutcracker a very tedious one, saved only by two outstanding characterisations. One was from 19-year-old Monica Leigh as little Clara who, first fully dressed in the prologue and then in fairytale nightgown in acts one and two, wanders through the ballet. Watch this young artiste in the future—she has a grace and style which, to my mind, outshone most others on the stage with her, despite the very little real dancing she had to do in the ballet. Nicholas Beriosoff gave a particularly brilliant portrayal as the magic Dr. Drosselmeyer in the prologue—what an accomplished actor he is—and I liked the precision of Anita Landa and Keith Beckett's mechanical dolls—but for the rest, this was a *Casse-Noisette* without distinction.

Nathalie Leslie and Anita Landa shared the honours as the street dancer and the fiancée in Massine's gay and lighthearted *Le Beau Danube.* This is certainly one of Miss Leslie's finest roles and Miss Landa put more character into the rather "wishy-washy" fiancée than I have seen anyone do. John Gilpin as the hussar, though his dancing was of its usual high standard, does not seem to be mature enough yet to dance this "rake reformed" role and rather gave the impression that he was all innocence maligned. But altogether it was a good performance including a charming contribution from French Nicole Breton as the first hand.

August 11. *Scheherazade, Le Spectre de la Rose, The Pas de Quatre, Symphonic Impressions.*

On top form, the Company gave a scintillating performance of *Scheherazade* and Sonia Arova as Zobeide was outstanding. Nicholas Beriosoff was a superb Chief Eunuch but every member of the Company deserved the same praise as the principals—they were a perfect team, precise and rhythmic.

There is no doubt that *Le Spectre de la Rose* is John Gilpin's greatest role and on August 11 Belinda Wright's young girl was as great a portrayal. I was only sorry for one thing—that the situation of one window on the stage stopped Gilpin making his wonderful leaping entry through it at the beginning of the ballet. Luckily, when making his exit he was able to make his flying leap off the stage unimpeded.

The Pas de Quatre is a piece that should only be given if it can be danced as perfectly as the original 19th century ballerinas would have danced it, plus the element of humour in the

(Photo: Derek Allen)

Watch this young artiste in the future . . . Festival Ballet's Monica Leigh as Little Clara in the prologue to "Casse-Noisette."

idea of four such great—and undoubtedly temperamental—dancers on the stage at once. I *have* seen it presented like that by the Festival Ballet in its last London season, but on August 11 there was neither humour nor precision and the whole thing was a very flat joke.

Of the three ballets set to Bizet's Symphony No. 1 in C, *Symphonic Impressions* seems to me to be the one that best fits the music and with some costume alterations, notably the simplification of the male and female costumes in the second movement, this ballet has certainly improved since we last saw it and is now a most polished piece of work. It was good to see beautiful Daphne Dale given a chance to show her ability in the difficult role in the second movement (adagio), and once again John Gilpin and Belinda Wright shone in the joyous fourth movement.

August 15. *Fiesta Espagnole, Harlequinade* (Pas de Deux), *Giselle.*

Most outstanding in this *Giselle* was the brilliant team work of the corps de ballet, especially in act two, and the fine Queen of the Wilis of Joyce Graeme, the guest artiste. Anton Dolin is still the finest partner and the greatest Albrecht of this generation, and his mime is most telling and heartrending. As I observed during their last season, Nathalie Leslie has the gaiety and youthful abandon needed in the early part of the first act and the precision and lightness needed in the second, but her mad scene did not fill me with the sense of horror that it should.

Gilpin's and Wright's *Harlequinade* was great fun but for the remainder of this programme I felt unkindly there was only one name—"Fiasco Espagnole."

New York City Ballet

Covent Garden. New York City Ballet. July 21. *The Prodigal Son. Cake Walk.*

Balanchine's *Prodigal Son* first created in 1929 by Kochno, and one of the successes of the 1950 season here, was given for the first time this season on July 21, and proves to have worn better than some of the New York City Ballet's repertoire. A fine score by Prokofiev, effective scenery and costumes by Georges Rouault, blend perfectly with cleverly stylised choreography to form a picture of impressive Biblical dignity.

Francisco Moncion as the profligate son was both powerful and moving. The integrity of this performance, following hard on his earlier success in *The Duel,* proves that he is undoubtedly the strongest and most significant male dancer in the Company. His acrobatic leaps in the opening scene graphically conveyed the restlessness of youth, and showed remarkable elevation.

The ballet reaches its finest moments when the erring son, having squandered his birthright in riotous living, returns in rags and humility to the forgiving embrace of his father. In this scene Moncion's acting was as painfully moving as previously his dancing had impressed by its grace and virility. Yvonne Mouncey as the siren, brought a cold, remote passion to the orgy scene.

Later in the season, Hugh Laing danced the son, giving a boyish and ingenious interpretation to the role and excelling whenever strong mime was called for. M.E.R.

With a season of ballets, any one of which could be put straight into revue and look rather more in place than on the stage of Covent Garden, it is a pleasure to find one at least that was a complete revue in itself. Here is ballet that the New York City Ballet executes with vigour, style and polish. Set on board a showboat type of vessel, *Cakewalk* was danced to virile music with the Southern States flavour that kept your feet tapping to the final curtain. No individual performance could fairly be singled out, though Janet Reed's Wallflower showed a wonderful sense of comedy. D.A.

Covent Garden. August 4. *Symphonie Concertante.*

Symphonie Concertante in E Flat: K364: by Mozart, choreography: George Balanchine, scenery and costumes by James Stewart Morcom, lighting by Jean Rosenthal is a dull way to describe what is a beautiful ballet in the classic style, but it is essential information. This symphony is a musical dialogue

Fugitive from the Foreign Legion? When the prodigal son himself first entered, a woman in the slips was heard to say "My dear, isn't he 'just' like Gary Cooper in 'Beau Geste'!"

between a violin and a viola against a background of trilling strings, and Diana Adams and Tanaquil LeClercq talked delightful ballet language to each other against an enchanting backdrop of fantastic castles in misty gold. They and the corps de ballet wore white tutus which were completely right for the delicate choreography. In the Andante, they were joined by Todd Bolender, that admirable dancer, as a pivot for their now three-cornered conversation in more sombre tones.

The third movement, Presto, dispelled the shadows, but the ballet seemed wearisome before the end, perhaps because of the repetitive theme. E.R.

Covent Garden. July 24. *Four Temperaments* (choreography: George Balanchine, music: Paul Hindemith), *Lilac Garden, Bourree Fantasque.*

Once more donning their black bathing suits, the New York City Ballet gave us a fairly accurate and precise display of what, for want of a better term, I will describe as eurythmics. It went on for what seemed hours and so far as I can see there was no rhyme or reason for it. My programme told me that the work was commissioned in 1941 for the Latin-American Goodwill Tour of the American Ballet Caravan. I can't think why.

I would like to add a word of praise for Norah Kaye to those of Miss Brahms last month. In *Lilac Garden* this great artist stood out alone although I too felt that this particular role was hardly worthy of her talents.

I was sorry to see that *Bourree Fantasque* has not improved with age—I thought it a delightful divertissement when the Company was last in England. Now, either because the dancers were not precise enough or because it is the kind of joke that does not bear repetition, I found it very tedious indeed.

More Reviews on Page 20

The *Old* OLD VIC an

Frederick Frampton (1816-1884) —at the Vic he staged "Giselle" as a play with all the incidental dances, witching waltzes, Terpsichorean effects and grand ballet d'action devised by himself.

SINCE the Sadler's Wells Ballet originated at the Old Vic, it is of some interest to trace the early associations of that old theatre with the dance.

In the first few years of its existence it was successively known as the "Royal Coburg" and as the "Royal Victoria." It was first opened on Whit Monday, 1818 and part of the initial programme consisted of a "Grand Asiatic Ballet," *Alzora and Nerine.* This was devised and produced by Charles Le Clercq, the ballet master, who was recognised both in London and Manchester as a talented dancer and as a skilful choreographer. He was seen in the role of Alzora, an eastern prince, to the Nerine of his wife, the ballet mistress of the theatre. The same lady was much admired in the following year for her dancing in the *Nymph of the Helicon.* In 1821 a drama called *Korastikan* was staged and in this was included an allegorical ballet in which the two Le Clercq's and a Master Welland were the sole dancers. Two years later the world premiere of the most famous of all horse dramas took place at the theatre. This was *Mazeppa* or the *Wild Horse of the Ukraine,* and it contained a characteristic Russian ballet. In the same year a divertissement was seen which gave the opportunity for Miss Weston, Mr. Sloman and Mr. Beverley to execute a grand *pas de trois.*

A few years later *The Marriage Supper* was staged, the music being selected from the celebrated ballets of *Kalsalem* and the *Swan of Sorrow.* It included a *pas de deux,* a grand *pas de deux* and a *terzette Chinoise.*

The ballets which have been mentioned are but a few selected at random from many appearing on the playbills which have survived. In 1834 a troupe of Spanish dancers came to the Vic from the Theatre Royal, Madrid, after having previously performed their national dances both in Paris and Brussels. Their repertoire included a *Fandango of Estramadura, The Manchergar of Madrid, The Cachura of Andalusia,* a *Jota Aragonesa* in the costume of Saragossa and a *Bolero* and a *Zapateado.* In the same programme the well known French ballerina, Mdlle. Caroline Majane from the Academie de la Musique, Paris, gave selections from her repertoire.

Bellini's opera *La Somnambula* was brought out in 1840 at the Vic with a new ballet interpolated into the first act. This was devised by Frederick Frampton whose pupils formed the corps de ballet. At the end of the opera a musical extravaganza was staged in which Frampton danced Harlequin to the Columbine of his wife. Frampton had been one of Le Clercq's most promising pupils and had danced as a child with Mazurier and in the years to come was to prove the most ballet-minded artist connected with the theatre, before the advent of Dame Ninette de Valois.

Frederick Frampton had a most interesting career. He was born in 1816 and at a very early age commenced his training as a dancer, making his debut at the Olympic Theatre, London, at the age of nine. The relative playbill stated that the comic dances were by Master Frampton. His aunt, a Mrs. Watson, owned a circuit of country theatres with headquarters at Warwick. It was in this organisation that the lad learnt the rudiments of his profession. He sang, he danced and helped to take the money at the door and when re-

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SYLVIA . . 1876 . . 1911 . . 1952

Continued from page 5

peared. Nymphs and the divinities of earth and water were grouped around Diana and Amour, and the lovers knelt before their two protectors as the curtain fell.

The story was mythological, somewhat daring in those times, coming after *Orpheus in the Underworld.* Lacoste's costumes were brilliant. The scenery of the first and second acts, by Cheret, was better than that of the third by Rubé and Chaperon. At least four times more lighting was needed, the production generally being no better than could have been seen on a second class stage.

Rita Sangalli, in the title role, had an enormous success. Magri, as Orion, was so terrifying on the first night that he was prevailed upon to modify his ugly make-up. He then appeared as a civilised black huntsman, a drawing-room savage! The critic did not doubt that he would soon be wearing a monocle! The Ambassador of Morocco, who was in the government box, was probably not very flattered to see that "the terror of the forests" resembled his countrymen.

For the interest of the lay reader, there was an account of a rehearsal of the ballet. Delibes was at the piano. Mérante, the choreographer, was in the middle of his dancers, who were in practice dress. "If you please, the music for this *enchaînement*" said Mérante to Delibes. Delibes played some thirty bars. "Thank you". Mérante put his head in his hands, thought for a few moments, then executed the steps

ıe Dance

by REGINALD P. MANDER

Hon Archivist of the Vic-Wells Association

quired, played a fiddle in the orchestra.

In 1836 when he was a member of the Hamilton Braham Opera company he married a fellow artist, a singer and a dancer, Miss Matilda Kemp. She was a very talented young lady and had been selected to assist in teaching the children of the Royal Family to dance. Queen Victoria presented her with an ornate all-metal framed umbrella with a carved ivory handle which could be folded up to facilitate its carriage. This is now a very treasured heirloom of the family who much regret that they do not now possess the pair of valuable 'Kit' violins which Mr. Frampton used in his dancing lessons. Miss Kemp was for a time a member of a troupe of dancers managed by the famous ballerina, Marie Taglioni.

Frampton, who subsequently became one of the most popular dancing instructors in the capital and was also recognised as the most graceful Harlequin on the London stage, fulfilled many professional engagements with his wife. About 1840 he became the principal solo dancer at Sadler's Wells, where his pupils often formed the corps de ballet. He retired in 1852 and from that date both he and his wife devoted themselves mainly to teaching. They had a school first in the Euston Road and later at their private residence in York Road, Lambeth. It was there at a meeting of the General Theatrical Fund that Clement Scott, the dramatic critic, made the sensitive drawing of the dancer which is reproduced here. At this period incidentally it was the ambition of all 'young men about town' to dance the *Valse a deux temps,* then a novelty in this country, with Mrs. Frampton.

Frampton became the joint lessee of the Royal Victoria in 1862. His predecessor had allowed the theatre to sink to the lowest level of artistic degradation. But even he staged at least one ballet, which was incorporated into a pirated version of Meyerbeer's opera *The Prophet.* It was advertised that a strong corps de ballet had been engaged. It is felt, however, that a none-too-sensitive approach was made to the production for the handbills advertised that as an attraction the services of a powerful brass band had been secured!

Frampton, while at the Vic, introduced dancing in some form or other into most of his programmes. He staged *Giselle* as a play with all the incidental dances, witching waltzes,

Charles Sloman (1808-1870), ballet dancer at the Vic about 1823 and subsequently a well-known character actor and music hall artist.

Terpischorean effects and grand ballet of action, devised by himself. At this time a permanent corps de ballet at the theatre was led by Ellen Powell, Elsie Holt and R. H. Kitchin, generally known as Dick Kitchen, who in his less artistic moments was a clown of the Grimaldi School.

Frampton left the Vic after a stay of about three years. The era of melodramas which followed was not suitable for the introduction of dancing on a large scale into the programmes. It must not be forgotten, however, that some of the old melodramas did originally contain traditional ballets. The *Murder in the Red Barn,* which was recently revived for one performance at the Old Vic, contained the traditional dumb ballet which had not been on the stage for fifty years. It is said to have been brought to this country by a French company towards the end of the eighteenth century.

The first Old Vic opera was staged in 1894 and the personnel was largely secured from the congregation and choir of the Church of the Sacred Heart, Camberwell. The first ballet mistress, a former principal ballerina of the Royal Carl Rosa Opera Company, was a Miss Martha Mayall, the wife of Charles Corri, the conductor of the Vic Orchestra. The dancers for the Shakespeare Company, founded in 1914, were supplied by Mrs. Henry Wordsworth. The first performance of what is now called the Sadler's Wells Ballet took place at the Vic towards the end of 1928. This consisted of a series of performances of *Les Petits Riens* set to music by Mozart which preceded the opera *Hansel and Gretel.* These were under the direction of Miss De Valois but were devised by her pupil, Miss Rosalind Patrick. As Miss Baylis herself said, it was an experiment, which to the surprise and satisfaction of many was an unqualified success.

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he had just thought of. "You see" he said to his dancers," saut de chat, pas de bourrée and cabriole. Three times," and his dancers did it, after him, three times. Then Delibes carried on with the music. "Oh no!" shouted out Mérante, "that's quite impossible. I must have sixteen bars for my people ; otherwise they refuse to dance. That bit you are playing hasn't got sixteen bars!" "I'll have sixteen for you by tomorrow" replied Delibes philosophically ; and the rehearsal continued.

Delibes had first of all mapped out a programme on Barbier's poem, had thought out a slow waltz, a whirling polka, a march, an andante, an allegro. He had then discussed the music with Sangalli and Mérante. Sometimes the dancer and choreographer gave orders, sometimes Delibes submitted several "sketches" and Sangalli chose the most suitable. For example, Delibes wrote twelve different tunes for the second act Bacchanale. Most of the critics were agreed that the music, though tuneful and charming, was not sufficiently decorative for ballet music ; it was, in fact, too symphonic.

In 1911 a shortened version of the ballet was presented by Wilhelm at the Empire Theatre, London, because a "ballet of forty minutes is about as long as London audiences care to sit out." Lydia Kyasht was a "luscious Sylvia . . . when the waltz was played she was seated on the bough of a tree, which swayed up and down slightly to the rhythm of the music." The names of the characters were altered, to Artemis, Eros and Pan. Amyntas was played by a woman, Miss C. Mossetti ; and Miss Phyllis Bedells was Ianthe, who tried in vain to win Amyntas.

Now we await Ashton's offering.

MEET ALEXANDER GRANT, SADLER'S WELLS BALLET'S Villain

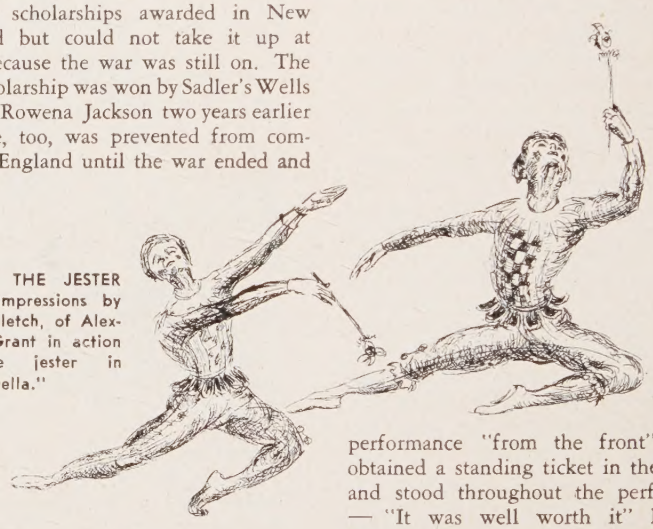
"LIKE most theatrical people, I never say anything is going to happen until after it has happened, but I am hoping to dance almost the first really romantic part of my career on September 3. And it really *is* a romantic role —Eros, the God of Love, in the ballet *Sylvia* at Covent Garden, complete with a curly wig, a pedestal and a bow and arrow!"

That certainly *is* a change for Alexander Grant whose varied roles since he came to England in 1946 have included such contrasts as the cannibal king in *Bonne-Bouche* and Sancho Panza in *Don Quixote,* and who has nearly always danced a "tough" or a character part. Still in the classical style, he hopes to dance Frantz in *Coppelia* for the first time on September 25 at Covent Garden. In the latter he will certainly have a chance to show the keen sense of humour that has characterised so many of his roles and made this talented and virile New Zealander so popular among balletomanes who admire vigorous dancing.

Twenty-seven-year-old Alexander Marshall Grant, of Scottish, French and English extraction, was born and grew up in Wellington, New Zealand. Like so many other New Zealanders, his parents—father is also Alexander Grant —and grandmother were always especially keen on ballet and its kindred arts, so when young Alexander, at eight years old showed a strong leaning towards dancing—"I was always dancing about from babyhood" Grant told me with a grin—they decided to let him be properly trained and encouraged him in every way throughout his training. Although Grant senior is nothing to do with dancing (he owns a decorating business), his sister, Ann Grant, won medals as an amateur Scottish folk dancer all over New Zealand, so perhaps this heritage has been the basis of her nephew's fine portrayal of Donald in *Donald of the Burthens.*

For two years, until he was ten, Grant trained with Kathleen O'Brien of Wellington, only leaving her when she went to England. Then he joined Jeane Horne's Ballet School and remained with her until he, himself, came to England in 1946. Jeane Horne is the Royal Academy of Dancing representative in New Zealand and, training under her, he passed all junior grades in R.A.D. examinations and then his elementary, intermediate and advanced grades. He left his ordinary boys' school in 1943, when he was 18, and until the end of 1945 worked in an office in Wellington.

In 1944 he won one of the first R.A.D. scholarships awarded in New Zealand but could not take it up at once because the war was still on. The first scholarship was won by Sadler's Wells dancer Rowena Jackson two years earlier but she, too, was prevented from coming to England until the war ended and Grant, arriving in 1946, actually reached here first. Throughout his training and while he was waiting to take up his scholarship he won dancing competitions in many parts of New Zealand and appeared in all kinds of amateur dancing shows. He told me that Australians and New Zealanders have a tremendous love of dancing and, in spite of New Zealand's comparatively tiny population of two million, there is a ballet school and usually an amateur club in every small or large town. "The R.A.D. have helped greatly" he added "by sending out teachers and demonstrators every two years who bring with them ballet news and developments."



GRANT THE JESTER . . . Impressions by artist, Fletch, of Alexander Grant in action as the jester in "Cinderella."

The Royal Academy of Dancing had arranged for him to join the Sadler's Wells School and on arriving in London he joined it almost immediately. For six months, while still training, he danced as a student at both the Opera House and the Sadler's Wells Theatre. The Sadler's Wells Theatre Ballet had just been formed and he attended its classes while a student. Then he became a member of it—but it was a very short stay. For two weeks he toured to Exeter and Brighton with the Company, dancing "Popular Song" in *Facade* and the old man in *Khadra.* On February 20 *The Sleeping Beauty* was presented at Covent Garden for the first time and Alexander Grant had attended the dress rehearsals. He felt that he would like to see the whole ballet during actual performance "from the front" so he obtained a standing ticket in the gallery and stood throughout the performance — "It was well worth it" he says. The following morning he was told to go to Covent Garden for rehearsal to take the place of a dancer in *The Sleeping Beauty* who had hurt his leg and he was on stage the next night!

Still officially a student, Grant danced with the company as a member of the corps de ballet until August, 1946. During that time he danced one of the three Ivans and the Farandole in the second act of *The Sleeping Beauty.* Then, in August, he was accepted into the Company going on a provincial tour and then to Vienna with them. He loves travelling and was overjoyed when in Italy with the Company in 1949 he was asked by Dame Ninette de Valois to go with Moira Shearer, Anne Heaton

(*Continued on page* 18)

by ELKA ALVAREZ

Rogue and Funster

(*Photo: Baron*)

GRANT THE DANDY . . . As the Rake in "The Rake's Progress" he was in turn youthful, cynical, sinister and pathetic. He recreated the part recently with the Sadler's Wells Theatre Ballet.

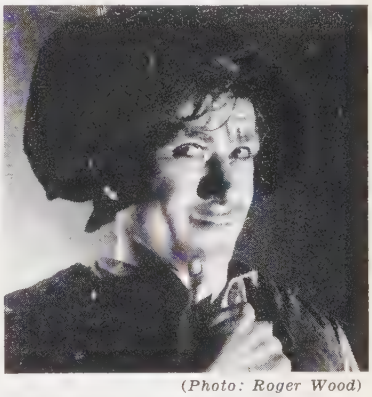
(*Photo: Gordon Anthony*)

(*Photo: Edward Mandinian*)

GRANT THE BARBER . . . His first big created role was in 1948 as the barber in "Mam'zelle Angot" and here he dances with Mam'zelle Angot herself (Margot Fonteyn).

Left :

GRANT THE PIRATE . . . As Bryaxis, the pirate chief in "Daphnis and Chloe," he does a gloating dance over the terrified form of Chloe (Margot Fonteyn).



(*Photo: Roger Wood*)

GRANT THE SERVANT . . . As Sancho Panza in "Don Quixote," Grant had one of his most sympathetic and humorous roles.

GRANT THE SCOT . . . As the enchanted Donald in "Donald of the Burthens" he created a character full of life and grace.

(*Photo: Baron*)

Our specially taken cover picture of Alexander Grant as Bryaxis in "Daphnis and Chloe" is by Dudley Harris.

ROLES DANCED BY ALEXANDER GRANT

IN SADLER'S WELLS THEATRE BALLET

Old man:	*Khadra
Popular Song:	Facade

IN SADLER'S WELLS BALLET

Popular Song & Tango:	Facade
Three Ivans & Cavalier:	The Sleeping Beauty
Czardas & Peasant:	Le Lac des Cygnes
Czardas, Mazurka & Betrothal:	Coppelia
Child & Oriental:	*Les Sirenes
Dancer:	Symphonic Variations
Dandy & Miller:	Three-Cornered Hat
Poodle & Tarantella:	La Boutique Fantasque
Gravedigger:	Hamlet
Barber:	*Mam'zelle Angot
Clockmaker:	*Clock Symphony
Jester:	*Cinderella
Rake & Gentleman with the Rope:	Rake's Progress
Pestilence:	Job
Leader of Darkness:	Dante Sonata
Bridegroom:	Wedding Bouquet
Sancho Panza:	*Don Quixote
Dancer:	*Ballabile
Bryaxis, the pirate chief:	*Daphnis and Chloe
Donald:	*Donald of the Burthens
The Cannibal King:	*Bonne-Bouche

Has also danced in: **Nocturne, Les Patineurs Scenes de Ballet, Adam Zero and Miracle in the Gorbals.**

* Created roles.

The gentle grace of Madame Taglioni is shown by Sonia Arova in Festival Ballet's creation "Pas de Quatre."

Before the mirror in her dressing room, Belinda Wright, ready to go on stage as the young girl in "Le Spectre de La Rose," tucks the rose in her bodice.

Daphne Dale rehearses in costume for her difficult role in the adagio movement of "Symphonic Impressions," danced to Bizet Symphony No. 1 in C.

As the towering and terrifying Mephisto in "Vision of Marguerite," Oleg Briansky's dramatic and dancing ability is shown to great effect.

CTURE
GE and
EK ALLEN
visit
STIVAL
ALLET

is month's Picture Page is oted to photographs, taken lusively by Derek Allen, of e of the principal dancers of tival Ballet, now in the ond month of its eight-week son at Festival Hall.

An interesting off-duty study of Anton Dolin, artistic director and principal dancer of the Festival Ballet.

el Rossana holds a pose against e back-stage structure of the cially built ballet stage.

Full of Spanish fire and movement, Nathalie Leslie flirts her fan in the "Don Quixote" grand pas de deux.

John Gilpin in a classic movement from the varied and exacting role of Albrecht in "Giselle."

He captured the

EDGAR DEGAS
BY
MARGARET SHARP

A Degas Exhibition opens at the Tate Gallery on September 20. . . . Here, Margaret Sharp writes on the strange life of this 19th century Master who specialised in ballet and theatrical pictures and who succeeded in his portrayals as few have since . . .

Here are three of the many pictures of ballet on view at the Tate Gallery Exhibition. Though their colour is lost here, the wonderful softness which Degas created by light and shade is very apparent.

(Top) Two Dancers on the Stage. (Reproduced by permission of Home House Trustees.)

(Centre) Dancers. (Loaned to the Exhibition by Lady Marks.)

(Below) Dancers in a Rehearsal Room. (Loaned by the Glasgow Art Gallery.)

'Feeling' of Ballet

AN exhibition of 41 paintings and pastels and sixteen bronzes by the nineteenth century French artist, Hilaire Germain Edgar Degas, will open at the Tate Gallery on September 20 for one month. Organised by the Arts Council and the Edinburgh Festival Society, it comes to London from the Royal Scottish Academy, Edinburgh, where it has been one of the attractions of the Festival Season.

During the early part of his life Degas painted historical subjects, portrait groups and race course scenes in the manner of the old masters but from early middle age he became increasingly absorbed in the occupational gestures of women and sought his material in the Paris laundries, in the ballet school attached to the Paris Opéra and in women at their toilette.

Young dancers from the opera were frequent visitors to his studio where he kept a store of ballet shoes, tutus, sashes, and other properties for them to wear while posing for him. He also had a spiral staircase, similar to the one in use at the opera school, as a setting for his classroom scenes in which the dancers always wear the correct practice dress for the period consisting of flesh pink tights, fairly long tutus and knickers fitting tightly below the knee. Only the brightly coloured sashes and the black velvet ribbons round the dancers throats are added by the artist for purely aesthetic reasons.

The first painting in which the dancer assumes a leading role is *Musiciens à l'orchestre* of 1872 where she is seen above the heads of the orchestral players acknowledging the applause of the audience.

During this time, Degas acquired a thorough knowledge of ballet technique and often wrote the name of a step on a drawing. He also used to make a large number of drawings of the same girl in the same attitude but viewed from many different angles.

His approach to the subject of women bathing was just as thorough and methodical. He kept a flat tin tub and a hip bath in the studio, installing a modern bath at a later date, and while the model, either alone or attended by another woman, took her bath, he walked round, noting the different gestures and movements before carefully selecting what he required.

At first his pictures were lighted naturally and he records the effects of sunlight streaming through a window or the artificial light of the theatre with equal subtlety. But from about 1886, by which time he was famous, his lighting was diffused and arbitrary and his pictures became less paintings or pastels of particular dancers and more of an excuse for design and colour. Always fascinated by the unusual viewpoint, he exploited it to the full and, using his dancers in much the same way as a choreographer, he evolved beautiful patterns of colour, light and movement. He used pastel in a completely revolutionary manner and employed a new technique of hatching to achieve enchanting effects of luminous rainbow colour of daring brilliance.

As the century drew towards its close, he was influenced by the post impressionists and to the end of his life his work remained modern. He himself grew increasingly neurotic and hypochondriac with the passing of the years and in between energetic bouts of work spent many months away from Paris taking cures for both real and imaginary ailments, all the while complaining bitterly that he was a "hack" obliged to turn out "articles" for the dealers. But, even so, many more "articles" were found among his effects after his death than had ever found their way to the dealers.

From the early sixties he had modelled race horses on his return from race meetings and during the eighties and nineties when his always defective eyesight grew worse he turned more and more to modelling in wax and clay. The most famous as well as the first of his dancers is the *Petite danseuse de quatorze ans* of 1880, now in the Louvre, which he modelled in wax and dressed in a real tutu, tying blue satin ribbon on her hair and putting satin ballet shoes on her feet. His finest models, executed in the evening of a life devoted to the study of the female form, caused Renoir to describe him as 'the greatest sculptor of our time' and the bronzes on view at the Tate bare witness to his judgment.

Unfortunately, when Degas worked in Paris, ballet was at a low ebb. The age of Romantic Ballet was over; Taglioni, Elssler, Grahn and Cerito had retired and Perrot and Petitipa had but recently gone to Russia, the new centre of interest, when the young Degas, at the age of twenty-one, became a student of Louis Lamothe, one of Ingres' ablest pupils, at the Ecole des Beaux-Arts. Throughout Degas' long life ballet meant little more than light relief from the opera and during his late maturity Jane Avril, Eglantine and the dancers of the Moulin Rouge were the idols of the hour.

Degas was seventy-five when Diaghileff brought the Russian Ballet to Paris in 1909, so it was too late for it to have any effect upon his life's work and the pastels of that year are the final flowering of an ageing artist.

Towards the end of his life he was ill with kidney disease and nearly blind and, to add to his distress, he was obliged to move from the Rue Victor Massé where he had lived for close on twenty-two years so that his house could be pulled down to make room for a modern block. Although always delicate and fearful of ill-health, he outlived nearly all his contemporaries and when he died in Paris on September 26, 1917, at the age of 83, there were few of them left to mourn his passing.

BALLET AT HOME

The Publishing firm of Lieutier, 31 rue Bonaparte, Paris, has just issued Noverre's "Lettres sur la Danse," the first of the series called "classics of the dance." It has been carefully prepared, yet is not a de luxe edition. It contains all the 35 essays of Noverre on dance and ballet; Fernand Divoire prepared this edition and edited the biographical notice and the notes, which therefore make it a useful document for all professional dancers as well as dance lovers. The publishers have added to the Noverre text a list of all his ballets, a detailed scenario of one of his best known ballets, *Medée,* and a bibliography.

It is a book which we have long needed in a modern edition, and one can only congratulate the publishers on their initiative. F.R.

A DICTIONARY OF THEATRICAL TERMS compiled by Wilfred Granville (Andre Deutsch, 12*s.* 6*d.*) contains some rather arbitrary definitions of ballet terms. None the less, it is a book of great interest to all followers of any form of theatrical art, and should prove an invaluable addition to the shelves of production clubs, as it contains much useful information about stage sets, lighting and make-up. L.G.S.

BALLET FORUM AT PARK LANE HOUSE

The Dancing Section of the International Faculty of Arts held a reception and forum on Sunday, July 27 at Park Lane House in honour of the members of the New York City Ballet. The forum consisted of George Balanchine, Sigurd Leeder, Bert Stimmel and A. V. Coton, under the chairmanship of Leon Fiori.

The audience was shy at first, but A. V. Coton ably got the discussion going, and by the end, members were clamouring to be heard. The refreshing, and to many, surprising contribution of Balanchine was the most interesting controversial point on the subject of "tradition" in ballet. He, trained of course in the home of "classic" and "traditional" ballet, blew a salutory breeze that swept away a lot of ballet ballyhoo that some keen but uninformed balletomanes talk and think. "Tradition," in his opinion, varied from production to production long ago because of the exigencies of the moment, like a surplus of men, or a shortage of costumes. If there were only feathered costumes available for certain members of the ballet, then "so they were owls," and so there were always owls after that!

Sigurd Leeder, and Bert Stimmel, an American teaching over here, gave interesting views on "modern" ballet—on the whole, approving.

The forum sat on the almost completed stage of what promises to be the most perfect intimate theatre in London. E.R.

★ ★ ★

Elaine Fifield, ballerina at Sadler's Wells Theatre has accepted an invitation to dance at the gala opening of the Royal Danish Ballet at Copenhagen on Sunday, August 31. She will dance Odette in *Le Lac des Cygnes,* Act II, with David Poole, also of the Theatre Ballet, as Prince, and the pas de deux for the Sugar Plum Fairy and the Nutcracker Prince from *Casse Noisette* with the same partner. John Lanchbery, ballet conductor at Sadler's Wells is going over to conduct.

They will fly both ways, leaving London after the matinee on the Saturday and returning in time for the Monday evening performance. It is expected that the King and Queen of Denmark will attend the gala performance.

Sonia Arova to Represent British Ballet in Japan

BELIEVED to be the first British ballerina to dance in Japan since Pavlova, Sonia Arova, one of the ballerinas of the Festival Ballet, has been invited by the Komaki Company of Japan to represent British ballet by a two-months guest appearance with that Company. The Komaki Company, the only real ballet company in Japan, is backed by two of the leading Japanese newspapers and is connected with film companies in America.

The company's repertoire is a large one and includes such classics as *Petrouchka, Coq d'Or, Scheherazade, Coppelia, Le Lac des Cygnes* and *Les Sylphides* and Miss Arova will dance in these and also dance several pas de deux, including Black Swan and Don Quixote, with Monsieur Komaki, the leader of the Company. Miss Arova's visit will start with about 15 performances in Tokio, the first before Japan's Royal Family, and she will then tour Japan with the company, making 38 appearances in all. She will also give two special performances for American troops in Japan.

The Komaki Company are providing her with a personal dresser and secretary and her own impressario will accompany her from England. Miss Arova will leave England just after the end of the Festival Ballet's season at the Festival Hall, arriving in Japan in early October in time to have ten days of rehearsal with the Company before her first appearance. She is taking 20 tutus with her—all being made in England—at least three for *Swan Lake,* and 30 pairs of shoes now being made in great haste in Paris where she buys all her shoes.

At the end of November Miss Arova will return to England to rejoin the Festival Ballet.

Ailne Phillips Becomes P.A. to Dame Ninette

From September, Miss Ailne Phillips, who has been Ballet Principal of the Sadler's Wells School since 1947, and before that was in charge of the Ballet School at Sadler's Wells, will be taking up a new part-time appointment as personal assistant to Dame Ninette de Valois at the Royal Opera House, Covent Garden. She will also take some of the Sadler's Wells Ballet classes each week. She will continue to hold her appointment as Ballet Principal of the School, but on a part-time basis.

Miss Ursula Moreton will become co-Ballet Principal with Miss Phillips in September, and will therefore extend her teaching activities at the School, where she has always taken the classes in mime.

Miss Winifred Edwards, who has been with the School since 1947, will become Senior Ballet Mistress, Lower School. A new member of the ballet staff will be Miss Gillian McIntyre, who has taken all her senior training in the School.

The following students have been promoted to the Ballet Companies recently: Sadler's Wells Ballet—Judy Laraman and Harry Naughton ; Sadler's Wells Theatre Ballet—Joan Blakeney and Madeline White, David Shields and Johaar Mosaval.

Violetta Elvin will dance La Morte Amoureuse in the revival of *Don Juan* at Covent Garden at the matinee on September 13 and in the three other performances the Company is giving.

★ ★ ★

We were interested to hear about a new company which Massine intends to start in France in December. Dancers in it will probably include Tamara Toumanova, Tatiana Riabouchinska, David Lichine, Vladimar Dokoudovsky and Nina Stroganova and much of Colonel de Basil's original repertoire will be danced.

Is this a Record?

Is this a balletomane's record? Mr. R. C. Snell of Beckenham, Kent, wrote a most interesting letter to the Royal Opera House recently, in which he told them that since February 20, 1946, he has attended 424 performances of the Sadler's Wells Ballet at Covent Garden, including 104 performances of *The Sleeping Beauty,* 34 performances of *Coppelia,* 44 of *Giselle* and 45 of *Le Lac des Cygnes.* In addition, he has also attended 77 performances of visiting ballet companies at the Royal Opera House, including 20 visits to the Ballet Russe in 1947, and 18 to the New York City Ballet in 1950. Can anyone beat this incredible record?

S.W. BALLET TO VISIT BERLIN

At the end of September when the first part of the season ends at the Royal Opera House, the Sadler's Wells Ballet will visit Berlin for one week, giving five performances, followed by a short provincial tour including the Davis Theatre, Croydon, Cardiff and Southampton. In mid-November the Company will return to Covent Garden and remain there until April, 1953.

Cinderella at Christmas

Cinderella is another ballet that will be revived at Christmas and for the first time girls will play the ugly sisters instead of men. Alicia Markova will be appearing as guest artiste at Christmas and it is expected that Moira Shearer will be guest artiste in February next.

It was announced from the stage by Miss Peggy Van Praagh (Assistant Director of the Sadler's Wells Theatre Ballet from next season) after the closing performance of the last season, that when the company re-opens at Sadler's Wells on August 29, new productions will include not only the first London performance of John Cranko's *Reflections*, but also two new ballets, choreography by Margaret Dale and Alfred Roderigues, both members of the Sadler's Wells Ballet. Readers will remember that Alfred Roderigues created *Ile des Sirenes* for the 1949 provincial tour of Fonteyn and Helpmann, whilst Margaret Dale recently scored a big success with her first television ballet, *Kitchen Carnival*.

★ ★ ★

Congratulations to Mr. and Mrs. Ludovic Kennedy (Miss Moira Shearer) on the birth of a daughter on Aug. 12.

FORTHCOMING BALLET

SADLER'S WELLS BALLET

Sept. 3	Sylvia§
Sept. 4-12 (incl. Sat. matinee)	Sylvia
Sept. 13 (matinee and evening)	Mam'zelle Angot Don Juan Bonne-Bouche
Sept. 15-17	Sylvia
Sept. 18 & 19	Mam'zelle Angot Don Juan Bonne-Bouche
Sept. 20-24 (incl. Sat. matinee)	Sylvia
Sept. 25-27 (incl. Sat. matinee)	Coppelia

END OF SEASON

§ First performance

FESTIVAL BALLET

Sept. 1-4 (incl. Thurs. matinee)	Symphony for Fun§ Les Sylphides Petrouchka
Sept. 5 & 6 (incl. Sat. matinee)	Scheherazade Vision of Marguerite Don Quixote (Grand Pas de Deux) Le Beau Danube

§ World premiere

SADLER'S WELLS THEATRE BALLET

Sept. 1	Les Sylphides The Rake's Progress Pas de Trois (Swan Lake) Les Rendezvous
Sept. 3	Opera: Faust—with ballet
Sept. 4	Le Fete Etrange Reflection* The Rake's Progress
Sept. 6 (matinee)	Le Fete Etrange Reflection Pineapple Poll
(evening)	Opera: Eugene Onegin—with ballet
Sept. 8	Coppelia
Sept. 9	Opera: The Bartered Bride—with ballet
Sept. 10	As Sept. 3
Sept. 12	As Sept. 6 (evening)
Sept. 13 (matinee)	Le Lac des Cygnes, Act II Reflection Tritsch-Tratsch Jota Toledana Les Rendezvous
Sept. 15	As Sept. 3
Sept. 16	Coppelia
Sept. 19	Le Lac des Cygnes, Act II Tritsch-Tratsch Jota Toledana Ile des Sirenes* Reflection
Sept. 20 (matinee)	Les Sylphides Pas de Trois (Swan Lake) Ile des Sirenes Pineapple Poll
(evening)	As Sept. 9

* First performance in London

INTERNATIONAL BALLET

Sept. 15-20 Odeon Theatre, Southend-on-Sea. Repertoire includes The Sleeping Princess, Coppelia, Swan Lake, Giselle and Capriccio Espagnol.

BALLET RAMBERT

One week commencing Sept. 29: Hippodrome, Margate
One week commencing Oct. 13: Theatre Royal, Exeter
One week commencing Oct. 20 Opera House, Leicester
One week commencing Oct. 27: Arts Theatre, Cambridge
One week commencing Nov. 17: Dolphin Theatre, Brighton
One week commencing Nov. 24: Playhouse, Kidderminster

The Dance in Hungary

Nóra Kovácts and Istvan Rab in Assafyev's ballet "The Flames of Paris" with choreography by Vainonen.

A new Hungarian ballet named *The Kerchief* has been added to the repertoire of the State Opera House in Budapest. Based on traditional folk music and dances, the choreography is by Gyula Harangozó and the music composed by Jenô Kennessy, who conducted on the opening night.

Two promising young dancers, Nora Kovácts and István Rab, danced the roles of two gypsies. Both these young dancers returned last year from Leningrad, where they spent six months in the ballet school. The two leading roles were danced by Gabriella Lakatos and Viktor Fülöp. *The Kerchief* is seen as a significant step in creating a specifically Hungarian ballet, in which classical ballet tradition and national dances and music are fused.

★ ★ ★

New full-length productions in the last two seasons include the *Nutcracker Suite, Swan Lake,* and a Soviet ballet entitled *The Flames of Paris.* There were produced under the supervision of the Soviet ballet masters Vainonen and Pomarov, and the solo dancer and choreographer Messeres, who were guests of the company for some months. Most recent production is *The Fountain of Bakhchisera,* a new Soviet ballet adapted from a poem by Pushkin with music by Assafyev. It was produced by guest producer R. Zakhon of the Bolshoi Theatre, Moscow.

★ ★ ★

To supply the State Opera House ballet company—established in 1884—and other companies with new talent, an Institute of Ballet has been founded in Budapest. It will take students from the age of eight to seventeen and will give them a general education as well as music and ballet training. The best pupils can enter the Opera House Company.

N.S.

JUMBLED BOOKS COMPETITION

Part 1 of a New Contest

HERE is part one of an exciting new competition which, in spite of its position on Youth-Pages, will interest *all* readers of BALLET TODAY.

Below is a list of 12 well-known books on ballet, next to this is a list of 11 well-known writers on ballet and, lastly, a list of 12 publishers of ballet books. Your task is to list the books, their authors and publishers correctly. Why have we given you only 11 authors? Because, dear readers, one *very* well-known authority has written two books in the list and we will leave it to you to find out who that is! When you have solved part one of the competition **keep it until next month** and in our October issue you will find part two which will complete your entry.

Once again, we are offering a grand prize of a ballet book or books to the value of **£2.2.0** and if the winner has sent in with his or her entry the name of a new reader of BALLET TODAY together with a remittance for a year's subscription (14/-), he or she will receive an additional award of ballet books to the value of **£2.2.0 (making £4.4.0) in all.**

Competition Rules: Entries (parts one and two together) should be sent in a sealed envelope, together with your name and address to BALLET TODAY, 15 Penrhyn Road, Kingston, Surrey, on or before October 26 and marked on envelope "Jumbled Books."

Winning entry will be the first correct or nearest correct solution opened by BALLET TODAY. The Editor's decision is final and no correspondence can be entered into with regard to the competition.

Results will be published in the December issue.

NAME OF BOOKS	AUTHORS	PUBLISHERS
Ballet	Serge Lifar	Rockliff
Fonteyn	Gordon Anthony	Allan Wingate
Balletomania	A. H. Franks	A. & C. Black
Antonio	Arnold Haskell	Gollantz
Lifar on Classical Ballet	William Chappell	Penguin Books
Theatre Street	Merlyn Severn	Phoenix House
Approach to Ballet	Gladys Davidson	Faber
Margot Fonteyn	Baron	Pitman
Sadler's Wells Ballet Goes Abroad	Cyril Beaumont	Collins
Baron at the Ballet	Franklin White	Werner, Laurie
Stories of the Ballets	Tamara Karsavina	John Lane The Bodley Head
Sadler's Wells at Covent Garden		Constable & Co.

The winners of the "Spot the Costumes" Competition announced last month have chosen the following books as their prizes: Miss Doreen Marsh (£2.2.0): Theatre Street, Margot Fonteyn, Pas de Deux, Antonio. Miss Anne Cowen (10/6d.): Theatre Street.

You'll have to guess the authors and publishers of *these* books, readers—if we tell you it would make part of the competition far too easy!

DANCERS IN TRAINING - No. 2 ELFRIDA EDEN

Twelve-year-old Elfrida, daughter of Sir Timothy and Lady Eden, has voluntarily given up all games, riding and swimming in order to devote her time to ballet training and general education. She started her training, at nine, with Madame Volkova and has since been trained, under Madame's supervision, by her personal assistant, Peggy Ayers. When Elfrida was eleven Madame sent her to George Goncharov and she now has two private lessons a week with him, three with Peggy Ayers and one with Barbara Vernon. Later this month she joins the Arts Educational School in Lees Place, London, W.1. Wherever Elfrida has gone, she has continued her classes and she joined the American School of Ballet during a visit to New York last spring.

Villain, Rogue and Funster

continued from page 10

and Michael Somes to give a fortnight's recitals in Turkey—visiting Ankara and Istanbul. The American tours he enjoyed most of all and is looking forward to the next that the Company makes. Just back from a holiday in Portugal, he told me that he was able to add to his growing collection of local pottery from every country.

"Alex" Grant has another hobby—far removed from collecting pottery—and one that seems a "busman's holiday" for him. He goes to the theatre, both straight and musical, at every opportunity he has and, when his mother and father, grandmother and small brother, Gary, aged 12, spent a year with him in England recently, was able to take them with him, since they are as keen on the theatre as he is. Gary, Alex tells me, also has theatrical leanings, but not to be a dancer. He is interested in decor and costumes and, while over here, criticised his brother's make-up and costumes in different ballets very knowledgably!

Like the girl soloists I have interviewed, Grant feels very strongly that much of the success of a ballet depends on the audience's reception of it. "Right from the beginning" he says, "we can feel on the stage whether the audience is enjoying it or not. The audience has an important part to play in a performance. They must be "with" us, and good applause at the right time is definitely stimulating to artists." So those who wonder whether they should applaud in the middle of an act when a particular dancer or dancers are outstandingly good, can be assured that, providing clapping does not go on too long and hold up the performance, the artists greatly appreciate it.

Traditional Russian Classical Teaching at Legat School

MADAME LEGAT AT FOUNDERS' DAY PARTY

The Founders Day Garden Party and Prizegiving of the Legat School on July 26 was very well attended by over 500 parents and friends. During the afternoon an excellent programme of high standard dramatic and ballet items was given by the pupils and students, the classical items being under the direction of Madame Legat herself, while the audience also enjoyed a ballet by Anthony Burke and a spirited arrangement of a Czardas by Jan Cieplinski, late of the Warsaw and Budapest State Theatres and now teaching at the School. Prizes for ballet and education were presented by Lady (Herbert) Dering who expressed her admiration for Madame Nicolaeva-Legat and the work of the School. House Cups were won by Dolin (Junior) and Legat (Senior) respectively.

Madame Legat, in addressing the parents, spoke of the pleasure with which she saw the rapid growth of the School, which now numbered over 100 pupils, many of whom came from overseas, and 25 per cent of whom received grants from County Education Committees. She was especially delighted with the expansion of the Boys' section, to encourage whom five School scholarships had been awarded, in view of the need for good male dancers in the Country. In spite of the fact that a third annexe had been acquired, Madame Legat said that the School was now full to capacity. It was not her intention, she affirmed, to turn our mass-produced dancers. The pupils of the Legat School must conform to the high standards set by the traditional Russian Classical School. This could only be achieved by individual teaching, and she had no wish to increase the number of pupils further, since by doing so much of the object of the school would be defeated.

Madame Legat also conveyed the good wishes of the Staff and herself to those students who were leaving to take up a ballet career on the stage, and in particular in the company which Madame Legat had envisaged as the logical outcome of their training, modelled as it is on the old Russian Imperial School.

★ ★ ★

Heartiest congratulations to Sadler's Wells Theatre Ballet's Donald Britton and Maureen Bruce who made it a real festival event by getting married in Edinburgh on August 18, the first day of the Company's appearance at the Edinburgh Festival, and then both appearing in *Coppelia* in the evening. Donald and Maureen became engaged while the Company was on its American tour earlier in the year.

★ ★ ★

When we expressed sympathy to Nathalie Leslie of Festival Ballet that her nose should have started to bleed so copiously during her mad scene in *Giselle* on August 15, she told us that, surprisingly, she did not even know it was doing so, so bound up was she in the drama of the role. But she added that both her "mother's" costume and her own bore witness to the fact afterwards and a good deal of blood had to be removed from them!

Schools Announcements

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Full professional* MODERN DANCE *Training
Studio : 60 Paddington Street, Baker Street, W.1.
Correspondence : 35 Russell Road, London, W.14.

Seventeen-year-old Geralyn Donald has just arrived in this country from Portland, Oregon, to join the Sadler's Wells School. She is the first American ballet student to be accepted by the senior division of the School for tuition here.

★ ★ ★

In Youth-Pages Next Month

- ★ Nina Vryoubova of the Paris Opéra—another André Michel study.
- ★ The Paris Opéra School Examinations by G. B. L. Wilson.
- ★ Picture-feature of students in training at the Choreographical High School at the Grand Theatre, Warsaw, Poland.
- ★ The Paris Opéra School Examinations by G. B. L. Wilson

Probably because his character parts are so varied Grant always tries to see the scenery and costumes of a new ballet before he starts to create his role—particularly of course, his own costume. Why ?

"When I danced my first big role in 1948, as the barber in *Mam'zelle Angot,* we were shown a film of the ballet with Massine in the part of the barber. He was dressed as a dandy and I imagined myself in the same character. After nearly eight months' rehearsals of the ballet, we at last saw our costumes before the dress rehearsal and, to my surprise, I was handed a blond wig and an apron and made a really "working" barber. So after eight months I had to completely alter my idea of the character of the role. Incidentally, I was lucky, nevertheless, in that I danced the barber to Margot Fonteyn's Mam'zelle Angot. She is as wonderful an artiste to dance with as to watch and helped me greatly in the ordeal. So now, as soon as I have learned the basic steps of my part, I visit the paintshop and the wardrobe to see scenery and costumes because I believe that, to a very large extent, what you wear is your character and it helps a lot in the preliminary rehearsals to know what you are going to look like."

And now after a dance lifetime of villains, rogues and funsters, as our wicked front cover (Bryaxis, the Pirate Chief in *Daphnis and Chloe*) and the list of his roles show, we look forward to seeing Alexander Grant in another guise—the romantic. It will be interesting to compare one with the other, but whatever his portrayal of his future roles, we are assured that he will always bring to them the enthusiasm and life that has made his dancing so worthwhile.

Chauviré's "Cygne" A Moving Performance

(Photo: Maurice Seymour)

Yvette Chauvire in "La Morte du Cygne."

The season at the Théatre Marigny, which began in so uncertain a manner, was able to continue through the month of August, thanks to the presence of Yvette Chauviré, who gave the best of herself with real courage, and a marvellous spirit. Her *Cygne* (Saint-Saens), which we were surprised to see advertised on the posters for a summer night, in the middle of the holiday season, given to a half-empty theatre, moved us as we have not been moved for a very long time. With a minimum of means to astonish, a well-thought-out interpretation, but extraordinarily intense, completely withdrawn, meditative and poetic, Yvette Chauviré was incomparable that evening. Even more, she surpassed herself. Great as a great artiste can be when dancing for herself, out of this world, living her vision like a dream, better than a dream. We found again, that evening, the great Yvette Chauviré who has never ceased to exist. Those very faults for which the Parisian critics have severely reproached her, do they not conceal, on Chauviré's part, the inner inclination of the too-regulated life of a permanent star dancer, of no matter what company, rehearsing each day the same numbers to the point of weariness ? A tendency which is far from being common and which all appreciate, one can not disapprove of. Let us not forget that Yvette Chauviré still knows how to take risks—not a frequent trait these days—she makes mistakes sometimes, but her art remains great. It was essential that this should be said.

★ ★ ★

Roland Petit and Renée Jeanmaire returned to Paris at the beginning of August after their long stay in Hollywood. They said they had no immediate plans ; they are under contract to R.K.O. until the end of the year.

★ ★ ★

Antony Tudor, the celebrated English choreographer, is currently in Paris to arrange two ballets for Jean Babilée.

F.R.

BALLETS TODAY

THE MYSTERY OF MOTHER GOOSE

Covent Garden. July 28. *Concerto Barocco, Mother Goose Suite* (choreography: Todd Bolender. Music: Maurice Ravel), *Orpheus* (Choreography: Balanchine. Music: Stravinsky), *Symphony in C.*

The words "Mother Goose" recall to me childhood, fairyland, nursery rhymes and a general feeling of carefree youth, so that I was horrified to find that, even with such a subject, the New York City Ballet had again allowed sex to rear its ugly head.

What the ballet had to do with Mother Goose I could not fathom. There were certainly all kinds of grimly or glaringly dressed girls and black-tighted, white-spatted men entering and leaving and there were every now and again a bevy of young ladies in tutus floating across the stage with outside pillowcases over their heads and reaching their waists, but I am afraid I still could not make head or tail of the whole thing. And Norah Kaye seemed a very lost "young girl" in her rather passive role. Once again, she is worthy of better than this.

In *Orpheus* the dancers' dancing and mime left nothing to be desired and high praise goes to Nicholas Magallanes as Orpheus, Francisco Moncion as the Dark Angel and Diana Adams as Eurydice. The settings and lighting, except for the finale, were simple, appropriate and attractive but the piece of hose-pipe which suddenly appeared in mid-air in the final scene and which, apparently, was supposed to represent all that was left of Orpheus, should surely remind those who remember the war years as "Operation Pluto" indeed and seemed to me to be so laughable as to turn the whole drama into complete bathos. And I thought the costumes were plain vulgar. Surely they did not need to be *quite* so suggestive in order to put over the Greek myth of Orpheus in the Underworld?

P.F.

AUSTRALIAN NEWS
BY EUGENE F. CUSACK

WIDE REPERTOIRE FOR BOROVANSKY CO.

Back in Melbourne for a brief return and farewell season is the Borovansky Company, its dancing unimpaired by more than eighteen months on tour, during which time the company has covered seasons in Sydney, Perth, Brisbane and Adelaide. The present season will see presented *The Sleeping Princess, Swan Lake, Petrouchka, Les Sylphides, Scheherazade, The Black Swan, Giselle, La Boutique Fantastique* and *Eternal Lovers.* First presented during their previous Melbourne season, the latter tells the evergreen story of Romeo and Juliet to Tchaikovsky music, with choreography by Paul Grinwis. On completion of the present season the company will go on to New Zealand.

★ ★ ★

Australian composer John Antill, whose suite for ballet—"Corroboree"—occasioned a stir when first presented to the musical world by Eugene Goosens, is reported to be working on the music for a new ballet commissioned by the New South Wales National Opera Co., for presentation in their 1953 season.

Corroboree which aroused a spate of controversy when the National Theatre Ballet Co. presented it last year as a ballet, with choreography by Rex Reid, is to be re-created by Ballet Workshop, New York. New choreography is proposed. A "cut" version of the suite—two twelve-inch discs—is now available on H.M.V. Performance is by the Sydney Symphony Orchestra under Eugene Goosens.

★ ★ ★

From India comes news of the warm reception accorded the Bodenwieser Ballet which opened its Indian tour in Calcutta last month. This is the first time a company has presented modern expressionist ballet in this traditional land of the dance, and audiences have been most enthusiastic. After playing seasons in New Delhi, Madras, Bombay and other Indian cities the company will return to Australia about the end of September.

The ballet season at the Paris Opéra has just ended. Next issue Ferdinand Reyna writes on the season.

★ ★ ★

In "Ballets Today" in our August issue, the settings and costumes in Ballet Rambert's *House of Cards* were attributed to John Piper. This should, of course, have been Leslie Hurry.

Ballet... PHYSICAL or MUSICAL?

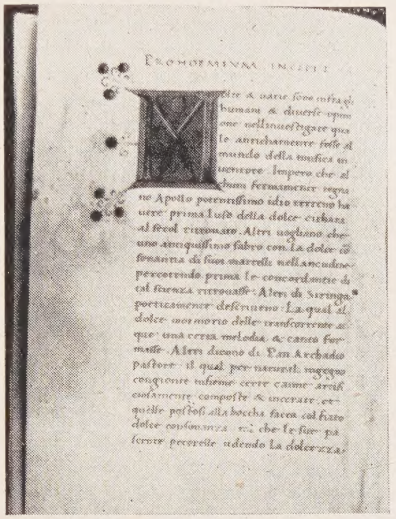
BY FERDINAND REYNA

PART 2

AT the Bibliothèque Nationale in Paris are three Italian manuscripts, which date back to the first half of the fifteenth century. The oldest of them, (Mss. It. 972.) the treatise of Master Domenico of Piacenza, is called "De la arte di ballare e danzare." It consists of twenty-nine pages containing music tabled for the lute, and the theory of the dance. The author based his method on four rules: the musical rhythm, memory, agility, and the dancing space available. He enumerated nine steps or movements: the *pas simple,* the *pas double,* the *reprise,* the *continence,* the *revérence,* the *demi-tour,* the *saut,* the *battement,* and the *changement de pied.* There were four musical rhythms, he wrote: the *basse danse* (very slow), *the quaternaire* (a little faster), the *saltarello* (lively) and the *viva* (very fast, and popular).

We find, though, on examining this manuscript, that with only nine steps Master Domenico composed some twenty original dances, which have no connection with the dances of antiquity, nor with the typical dances of the middle ages. It is the first manifestation of the choreauthor, who is one day to become the choreographer, and who gives titles to the dances of his own invention, such as *L'Ingrate, La Jalousie, La Prisonnière,* and so on. The titles themselves suggest the presence of psychological insight totally unknown by the ancients. There are dances for one, two, three and even four couples. But we stress the point that the rhythm was constant from the beginning to the end of the dance. The four rhythms known at that time, which we have already mentioned, were not used together; there is as yet no question of a ballet. However, so far as Master Domenico is concerned, it is the recognition of steps which is important. The dance no longer had a religious aim, nor even a dramatic, imitative or mimetic one; it was dancing for the sake of dancing, the birth of a new language to form its technique. For, as we know, the birth of an art form always coincides with the formation of its technique.

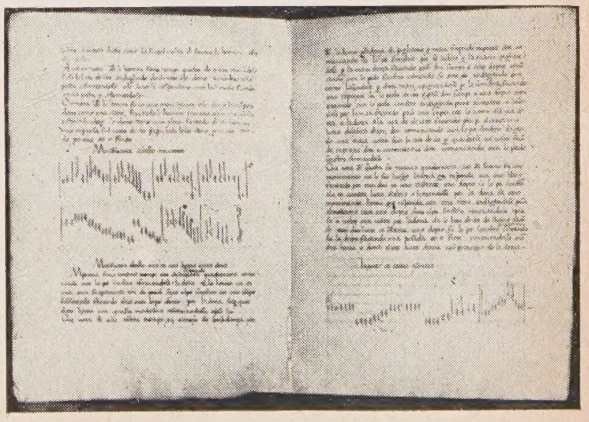
In the second treatise, (Mss. It. 476.)



Illuminated preface page to Guglielmo Ebreo da Pesaro's late 15th century treatise.

that of Master Ambrogio of Pesaro, a codex of eighty-two pages which also contains dances composed by Master Domenico of Ferrara, there are no longer four rules but six. Style and the movement of the body have been added, together with aesthetic observations on the manner of dancing, of turning, and so on. We find in this manuscript some thirty dances which are already little ballets, even if they are not called thus. In the theory of *La Jalousie,* a dance explained step by step, there is already a hint of a sentiment expressed by the dance, that is, by the six persons who perform it. There is no mime mentioned in this treatise either. It is concerned with pure dancing. All these masters were also composers of music.

According to Master Ambrogio, there were four musical rules: *parfait majeur, parfait mineur, imparfait mineur* and *quaternaire.* He recognised two clefs, *bemol* and *bequadro,* which he considered necessary knowledge for the composer of dances. The author defined the dance as a demonstrative act harmonising with the rhythmic melody of several voices or sounds; and rhythm as the harmonising of steps with music, without which, steps and movements are incomplete.



Music and theory of the dance from an early 15th century treatise by Domenico da Piacenza.

Far more important is the treatise of Guglielmo Ebreo of Pesaro, (Mss. It. 973) which dates from 1463, where mention is made of other new steps: *tours, demi-tours, tours ronds, petits pas, demi-reprises,* etc., Guglielmo advises the dancer to jump in moderation, and gives rules for the better accomplishment of the dance and how to obtain elevation. He also created dances and their music. The codex, splendidly illuminated and dedicated to Galeazzo Visconti, Lord of Milan, is clearly signed Guglielmo Ebreo, to whom the great humanist Mario Filalfo addressed a poem.

In actual fact, we are still ignorant of the important part played by the Jews in the development of dance technique in Italy. At this period, both at Mantua and at Ferrara, magnificent princely courts, Jews held high pisitions such as *maître de ballet,* or Musician, and were respected and well-paid. Not only was Master Isacchino, *maître de ballet* at Manua, received at court, but Duke Vincenzo, a veritable Mycenas of the theatre, often went to visit him in his home, in noble company, to hear him play and see him dance. At the times of great festivities Isacchino had absolute power. Grave punishments were threatened to dancers who missed rehearsals. The Jews were often responsible for the artistic education of the young princes and princesses, and there are letters which bear witness to the affection which bound the masters to their pupils, and which lasted even when the pupils married and went to live in some new court. Often they took their masters with them, and they became, in due course, the masters of *their* children.

Part 3 next issue

You Say . . .

I think the idea of a Continental tour visiting ballet organisations is wonderful. I, for one, would think seriously about making such a trip and I am sure there are many others who would welcome the opportunity of seeing dancers, companies and places that otherwise would be missed. I am most anxious to know more details.

Miss M. G. PITT

20 Green Lane,
Thornton Heath, Surrey.

★

The ballet holiday planned by the Polytechnic Touring Association is one which will surely appeal to many, but obviously the itinerary suggested is beyond most of us in both time and money. A similar holiday planned to take a fortnight and covering, say, London and Paris or Paris and Copenhagen would be more within the reach of most of us and I am sure anything you could do to further such a trip would be greatly appreciated by your readers.

H. JONES

4 Park Cottages,
Benington,
Stevenage, Herts.

★

Several observant readers have written pointing out the mistake in the caption to the Copenhagen Les Sylphides (Chopiniana) *in our July issue. Terpsichore should, of course, have made it clear that there were* 18 *sylphs in the corps de ballet,* as well as *the two coryphées and the soloists.*

AMATEUR BALLET CLUBS No. 4

THE CIRCLE IS SIX YEARS OLD

FOUNDED in September, 1946, by the present secretary, Stanley Hawkins, in collaboration with its present treasurer and ballet mistress, Betty Leeds, Beth Colley, editor of its magazine, "Petit Tour," and Joyce Howard, the London Ballet Circle's aim is to help foster a more appreciative audience for ballet and the kindred arts. Its performance consists of lectures and demonstrations for members and their guests once a month and classes for beginners and the more advanced twice or three times a week.

President of the Circle is Dame Ninette de Valois, and Margot Fonteyn, Robert Helpmann, Beryl Grey, Leo Kersley, Alicia Alonso and Sally Gilmour are honorary members. Membership proper is believed to be now larger than any other similar organisation in the country, totalling several hundreds. The Circle is in no way a fan club.

Among the monthly speakers have been Dame de Valois, A. V. Coton, Beryl Grey, Guy Warrack, Beth Dean, Ifan Kyrle Fletcher, George Balanchine and Lincoln Kirstein. During the season just ending, many subjects have been discussed from the Circle's platform. Speakers have included Madame Rambert, who gave a lovely discourse and solo demonstration on the first Act of *Giselle ;* Igor Schwezoff, author of *Borzoi* and an international choreographer and teacher ; Violetta Elvin, who spoke for the first time in this country about her personal knowledge in Soviet ballet schools ; Katherine Dunham, who expounded her theories on the dance together with her life story ; Svetlana Beriosova, on the recent Wells tour of the U.S.A.; Anton Dolin, on memories, policies, personalities, productions and the press, and, in July, two visitors to England for the season of the New York City Ballet at Covent Garden, Anatole Chujoy and Anthony Tudor ; the former is the editor of the famous "Dance Encyclopaedia" and the American "Dance News." He discussed the meaning of the term "American Ballet" in relation to the works shown in England over the last few years.

All meetings are held at the Salle Erard, 18 Great Marlboro' Street, London, W.1, on the third Sunday of the month. A charge of 1/- is made to members for attending a lecture or demonstration, in addition to a yearly subscription of 10/- or a half-yearly of 5/-. Non-members are admitted at a charge of 2/6.

A two-monthly magazine, "Petit Tour," gives members and correspondents a chance to air their views on ballet, or things relating to the dance, and to submit criticisms, and include club notices.

A special feature that has proved highly successful is the presentation of regular film shows in London, including French, Russian, American, German and Indian ballet films.

Ballet classes are held regularly with resident teachers including Stanley Judson, Alex Martin and J. Carter. Beryl Grey, Nadia Nerina, John Field and Franklin White have made guest appearances. Courses in classical Russian and mime have been given by Joan Lawson ; in Spanish, by Consuela Carmona and Angelo Andes ; in character dancing by Bessie Anshell and in make-up by Franklin White. All classes are held at West Street Studios, 26 West Street, London, W.C.2.

To date, classes have only been for enjoyment, but it is hoped that a production may be given in the fairly near future. Further details will be announced later. Rambles and social meetings are held from time to time, in order to give those people who are unable to attend other functions a chance to meet and talk.

For full details of membership and activities, apply to the secretary: S. Hawkins, 132 Kensington Park Road, London, W.11.

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PHOTO GALLERY No. 6 — SEPTEMBER, 1952

Sonia Arova as Zobeide in "Scheherazade"